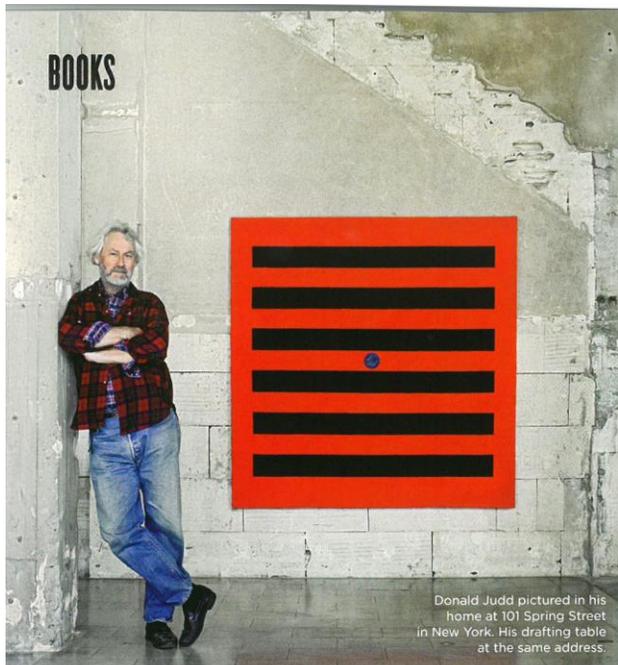


All About Judd

Spring, 2020 | Rima Suqi

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All About Judd

A MAJOR MUSEUM SHOW, NEW MONOGRAPH, AND SERIES OF GALLERY EXHIBITIONS WILL PAINT THE LARGEST PICTURE OF DONALD JUDD'S WORK IN MORE THAN THREE DECADES

March will be a busy month for fans of Donald Judd. But before they plan a journey to Marfa, the Texas city synonymous with the famed minimalist artist, who established one of the world's largest permanent installations of contemporary art there, enthusiasts should instead set their sights on Manhattan.

The late artist, art critic, and prolific writer is the subject of a retrospective at the Museum of Modern Art opening on March 1. It is the first survey of his work in the U.S. in over 30 years. Featuring 60 artworks as well as furniture, the exhibition will be accompanied by a striking new monograph.

At the same time, the Judd Foundation will debut "Prints: 1992," a New York show of 20 of the artist's woodcut prints completed prior to his death in 1994 at age 65. The works, printed on handmade Korean paper by Marfa's Arber and Son Editions, are curated by Judd's son, Flavin Judd. There will also be pieces in an exhibit at Gagosian in New York in March and David Zwirner in April, as well as *Untitled* (1976), an example of his structural work, which is on long-term view at Dia:Beacon in the Hudson Valley.

While the many simultaneous events will no doubt titillate existing Judd fans and introduce him to a new generation that might not be familiar with his work, there will be few surprises. But that is exactly where *Donald Judd Spaces*, a book produced

FROM LEFT: MARFA INSTALLATION; ERIC TATE; GAGOSIAN; © JUDD FOUNDATION; OPPOSITE, CLOCKWISE FROM TOP: FLAVIN JUDD; © JUDD FOUNDATION; JASON ECKHART; © JUDD FOUNDATION

“To see people, adventures, and his spaces through his eyes is something we wanted to share,” says Rainer Judd



by the Judd Foundation—helmed by Flavin, who is artistic director, and his sister, Rainer, who is president—will shine. The coffee table tome, available from Prestel Publishing, offers a plethora of visually arresting architecture, art, and landscapes.

The compilation showcases more than 200 photos by over 35 photographers as well as floor plans of the artist’s living and working spaces, both in New York and Texas. Some, like 101 Spring Street in New York and the Block in Marfa, are open to the public via scheduled tours. Others, including his ranch houses Las Casas and Casa Morales in West Texas’s Chinati Mountains, are never available to visitors. A third, Casa Perez, is accessible only on the singular “Ranch Day,” every October. Most of the properties have been previously published, but this weighty, 400-page book marks the first time they’re presented in one collection. Additional gravitas is provided by the accompaniment of Judd’s writings pertaining to each place or the surrounding area. “The number of

photographs actually taken by Don were a real treat to research,” says Rainer. “Later on in his life he took very few, if any, photos with his Hasselblad, so I was not aware of just how many he had taken.”

In addition to the expected shots of minimalist interiors (spoiler alert: Many are wonderfully imperfect), there are humanizing pictures bearing evidence of a real life, like a stereo system with record albums, saddles piled on a table, stacks of ceramics, a pair of bamboo umbrellas leaning against a wall, and a protractor, folding rule, and other nearly extinct measuring tools neatly arranged on a desk.

Notes Rainer, “To see people, adventures, and his spaces through his eyes, and those close to him, like Jamie Dearing [Judd’s assistant of 15 years], Julie Finch [his ex-wife and mother of Rainer and Flavin], and Lauretta Vinciarelli [an Italian artist and architect who was Judd’s partner in the 1970s], is something we wanted to share.” —RIMA SUQI



Clockwise from top: Casa Perez. Detail view of 101 Spring Street space. La Mansana de Chinati/The Block, Donald Judd’s home and studio in Marfa, Texas.